

sharply criticize Louis XI's reign. The sources of the text are the Chronicles of → Gilles de Bouvier and Jean → Chartier. The moral examples are inspired by the *Livre de bonnes meurs* (The Book of Good Manners) of Jacques Legrand and the *Jeu des Echecs Moralises* (The Moral Example of the Game of Chess) by Jacques de Cessoles, translated into French by Jacques Ferron. There is one manuscript: Paris, BnF, fr. 5054, made in 1484 for Charles VIII, with lavish illustrations. First printed in 1493 by Jean du Pré and in 1505 by Michel Lenoir.

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ESTELLE DOUDET

### Martin da Canal

13th century. Italy. Author of a French-language *Les Estoires de Venise* (The Histories of Venice), begun in 1267 and running to 1275. It is believed that he did not belong to the Venetian élite, nor did he hold a prestigious office in the public administration. On the basis of particularities of the text, some scholars have hypothesized that the author spent part of his life in an eastern Mediterranean country. It is also possible that Martin was present at the Council of Lyons (1274).

The *Estoires de Venise* have no dedication, but in the prologue the author explains that the reason that led him to write his chronicle was a desire that his contemporaries and posterity would not forget the glorious deeds of the Venetians. He explains that he composed his work in French, because this language was known all over the world and was "more pleasant to read and to listen to than any other." The chronicle is unfinished and, although it covers the period from the legendary settlement of the Trojans between the river Adda and Hungary to 1275, most of it deals with 13th-century events. *Les Estoires de Venise* survives in a sole manuscript (Florence, Biblioteca Riccardiana, Ricc. 1919) written around the beginning of the 14th century.

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LUIGI ANDREA BERTO

### Martin of Bolków

[of Bolkenhain; of Cottbus]

15th century. Poland (Silesia). Considered to be the author of a chronicle in German prose of the Hussite Wars in Silesia and Lusatia; the copyist of the extant manuscript, Nikolaus von Zobten, a native of Roztoka (Rohnstock) near Bolków (Bolkenhain), identified a certain Martinus as the composer of the work. Occasional references to the author as a *cromer* suggest he was a merchant. Bolków municipal records from 1433 speak of him as one of the richest citizens and by 1435 he held high office in the town. He may have originated in Cottbus.

After an only fragmentarily preserved opening, the text gives an account of the years 1425–34. A supplemented report describes a raid of Bohemian mercenaries at Bolkenhain in the year 1444. In the course of a feud between the author and the local nobleman Hain von Tschirn, Martin's house and general store were ransacked. The detailed and well-informed report concentrates on the several raids of the Hussites on Silesia and the bordering area of Meissen. The accounts the cruelty of the Hussites influenced later perceptions about Hussite wars, especially in the 19th-century dramatist Gustav Freytag's popular history *Bilder aus der deutschen Vergangenheit* (1859–67).

The sole manuscript is Wrocław, BU, cod. IV Q 229, fol. 1<sup>r</sup>–15<sup>v</sup>, dated 1450. The first published edition was by the poet and scholar Hoffmann von Fallersleben (1839).

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siten in Schlesien: 'abschreckende Begegnung' mit Reformideen", in J. Köhler & R. Bendel, *Geschichte des christlichen Lebens im schlesischen Raum*, 2002, 431–2. C. GRÜNHAGEN, "Bolkenhain", *ADB*, 3 (1876), 105. P. JOHANEK, *VL*<sup>2</sup> 6. *RepFont* 7, 476.

ANGELIKA MERK  
WOJCIECH MROZOWICZ

### Martin of Fulda

[Martinus Fuldensis]

14th century. Germany. Traditional name for the author of the Latin *Chronicon a Christo Nato usque ad Annum 1379*. In fact the name is likely to be only a stand-in for the unknown author of the *Chronicon*, as "Martinus" was a common term for any world chronicle in the tradition of → Martin of Opava.

The chronicle was compiled in the 1380s or 1390s, probably in the Franciscan monastery at Fulda. The main source from which major parts of the text are derived is the chronicle of → Ptolemy of Lucca and its continuation by → Henry of Diessenhofen. Other sources are rarely used, and when they are, they are generally not named. The author does, however, carefully arrange simultaneous events together for each year. This seems to be his major ambition. He invariably shortens his source material, but without losing the sense of its contents. The chronicle contains little original information, but is characteristic of the 14th-century historiography of the Friars Minor in its discontent with the present and criticism of contemporary rulers. All in all, a papal-ecclesiastical tendency predominates, with the emperors judged only by their relationship with the church.

The chronicle survives in one manuscript only: Karlsruhe, Badische LB, 382 (15th century). There is no modern edition.

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Literature: T.F. BONMANN, *Die literaturkundlichen Quellen des Franziskanerordens im Mittelalter*, 1937. H. HOOGEWEG, *Die Chronik des sogenannten Martinus Fuldensis*, 1883. O. LORENZ, *Deutschlands Geschichtsquellen* 1, 1876, 160f. *RepFont* 7, 486.

JAN ULRICH BÜTTNER

### Martin of Opava

[Martin of Poland]

d. 1278/9. Bohemia. Cited by contemporaries as Martinus Oppaviensis, later as Martinus Polonus. The German form Martin von Troppau is also seen in English. Dominican from Opava (Moravia/Bohemia). Wrote a *Chronicon pontificum et imperatorum* (Chronicle of Popes and Emperors) in Latin prose. Martin was the most influential European chronicler of the High Middle Ages.

Martin appears to have been born in Opava before 1230, and was attached to the Curia by the time of Alexander V (1254–61). He is attested as *domni pape penitentiarius et capellanus* (papal chaplain and penitentiary) in 1261–78. He maintained his connections with the Dominican monastery of St. Clement in Prague, where he had been trained and ordained as a priest. In the chronicle, Martin pays particular homage to Cardinal Hugo of St. Cher OP (d. 1263), the author of a Bible concordance, with whom he worked particularly closely. On 22nd June 1278, Martin was made Archbishop of Gnesen. The soubriquet *Polonus*, attached to his name by → Ptolemy of Lucca, may have been inspired by the connection either with the Dominican province or with the archdiocese. Martin died in Bologna sometime before 23rd December 1279, while returning to Gnesen; his grave stone was in the Dominican monastery in Bologna. Besides his chronicle, he was author of the *Sermones de Tempore et de Sanctis*, a compendium of scholastic sermons, conceived as a collection of exempla, and the *Margarita Decreti* (*Tabula Martiniana Decreti*), a first, relatively thin but widely-used concordance to the *Decretum Gratiani*, which is arranged under 787 alphabetically ordered headwords. His authorship of three further works is in question: *De diversis miraculis*, *De schismate ecclesie Grecorum* and *Historia de Guelfis*.

Martin's *Chronicon pontificum et imperatorum* is by far the most popular papal and imperial chronicle of the Middle Ages. It is a chronicle of a tabular type first used by → Hugo of Saint-Victor around 1130, and finely modelled around 1221 by → Gilbertus Romanus, who already included the German Kings as presumptive Emperors. Such a tabular chronicle seeks to anchor the chronology—in particular the system of dating from the incarnation which had been called into question since the 11th century—by juxtaposing

papal and imperial history in parallel columns. Martin was the first to work with parallel pages rather than columns, as his preface insists: *in una pagina ponendo pontifices, in alia pagina imperatores*. What the preface does not mention is his most important innovation: though the autograph is lost, over 40 manuscripts which remain true to the pattern attest an archetype with 50 lines per page, each line representing a year, a quinquagesimal system with a half century on each double page, each year of the papal history on the left-hand pages lying directly opposite the same year in imperial history on the right. To cover 13 centuries, the chronicle thus needs twice 26 pages, plus a prologue, making the original conception around 27 folios.

However, the chronicle is not strictly annalistic in the sense that every line contains the events of precisely one year; rather, the account of each ruler starts on the line representing the year of succession, and continues in free prose until it has filled the number of lines represented by the length of the reign. Sometimes this requires a loquacious report, but with very short reigns it can be difficult to squeeze even the most basic data into the available space, which results in an uneven flow. In general, however, splendid blocks of text represent the major periods of history, a visually striking layout which results in a very effective reference work.

Martin is writing for the members of the curia and of his own order, to facilitate the rapid and accurate establishment of dates. He is also writing for students at the universities, and the didactic element is always given priority. The chronicle is explicitly intended as a compendium for theologians and jurists, and seeks to show the origins of jurisprudence. History is always the maidservant of theology and canon law. The aim is to provide a chronology of events ordered simultaneously under the key figures of Church and Empire, but certainly not to separate the sacred from the temporal: martyrs, for example, mostly appear with their persecutors on the right. In placing the Popes on the left, and thus giving them precedence over the Emperors, Martin naturally follows the prevailing historiography of his time; some later copyists consciously reversed this, as did the German translator.

Chronicles of Popes and Emperors always begin with the first Pope, understood to be Christ himself, that is, they begin in the year 1 AD, the 42nd year of the reign of Augustus. Martin under-

stands his chronicle as a continuation of the *Historia scholastica* of → Peter Comestor, which covers history to the end of the Biblical narrative. Nevertheless, in his last recension (C), he precedes the parallel chronicle with an account of earlier emperors, focussed on Rome but drawing on the schema of → Daniel's dream and thus beginning with the foundation of Babylon by Ninus. The first text of the chronicle, recension A, runs to 1268 and may have been commissioned by Pope Clement IV. B was composed around 1272, towards the end of the vacancy which preceded the succession of Gregory X, and C can be dated around 1277.

While in the early texts Martin adhered closely to the stringent tabular framework, the third version contains expansions and digressions which stretch the pattern to its limits, and in the year of the three pontificates (1276) he openly admits *a Clemente predicto presens cronica stilum commutavit* (after Clement the compositional form of the chronicle changes). It is only in this third version that he incorporates his much cited account of Pope Joan, the Englishwoman elected to the Holy See in 855. Martin took this scandalous fiction from his fellow Dominican → John of Mailly, who had dated Joan around 1100; the subsequent popularity of the story is in large part to be explained by Martin's influence.

In the prologue, Martin names many of his sources: Livy, → Orosius, the *Gesta Pontificum Romanorum*, → Paul the Deacon, → Bonizo of Sutri's *Liber de vita christiana*, → Richard of Cluny, → Gottfried of Viterbo, Gilbertus Romanus, → Gervasius of Tilbury, → Vincent of Beauvais, the *Deretum Gratiani*, and the *Mirabilia Urbis Romae* which he ascribes to one Escodius. He also used → Benedict of St. Andrea, the Tivoli chronicle (*Chronica pontificum et imperatorum Tiburtina*), → Sicard of Cremona, Jean of Mailly and others.

The chronicle was immediately popular in central and upper Italy, and soon was being read throughout Europe, particularly in the Empire, France, England, Bohemia and Poland. Preliminary manuscript catalogues list around 500 codices with the complete text, but there are many more, not to mention countless fragments. In the course of copying, the graphic layout was gradually lost, which allows the manuscripts to be allocated phenomenologically to six classes on the basis of their differing treatment of the tabular framework. I. tables in the original quinquagesimal schema (the archetype, around forty manu-

scripts); II. strongly annalistic tabular copies with different numbers of years per page (only two manuscripts); III. simpler parallel Pope-Emperor chronicles with no relation of years to lines; these first three classes all retain a double-page concept; IV. continuous narration, alternately fifty years of Popes and fifty of Emperors with no concern for pagination; V. continuous narration with papal and imperial narratives randomly mixed; VI. the two chronicles strictly separated, either the entire papal chronicle followed by the Emperors (VIa) or vice versa (VIb). Careless copying of class I could produce III or IV, class III could then be copied as V, and class IV could be derived from any of the first three. However VI bears no resemblance to the original conception.

Since the existing editions ignore the tabular schema, a new edition is planned, based on three class I manuscripts, one from each recension: the Prague rec. A codex (Archiv Pražského Hradu, Knihovna pražské metropolitní kapituly G 4, 14th century) is believed to come closest to the autograph, but the very early Santa-Maria-Novella manuscript of rec. B (Florence, BNC, ms. Conv. Soppr. F.4.733) offers the clearest view of the layout; the Hereford manuscript (Cathedral Library, O.7.VII) represents rec. C. The increasing corruption of the text is no doubt the reason for the decline in manuscript production in the 15th century. There are no incunabula. The *editio princeps* by Basilius Joannes Herold (Basel 1559) appeared erroneously under the name of → Marianus Scotus.

Continuations of Martin's chronicle are legion. An entire chronicle genre of "martiniana" is named after him, chronicles of popes and emperors which may diverge very substantially from his original conception, such as the Minorite → *Flores temporum*. Martin's universal historical tables almost cry out for continuations: for the remainder of the 13th century, the space was blank on the page and only had to be filled. Initial continuations of the Papal history often ran to Honorius IV. (1285–87), while on the recto side, the imperial history, which in the early manuscripts stopped at the death of Frederick II in 1250, was continued to 1270 in recensions B and C. Recension C, already under threat of the breakup of the tabular form, was continued particularly freely, especially in class III. An example of a true parallel continuation would be London, BL, Arundel ms. 202. However, most continuations of Martin's work are not integrated into his framework and

are better regarded as independent works which take up where he stops.

Although Martin's intended readership was the *litterati*, theologians and jurists with good knowledge of Latin, the popularity of the work was such that in the 14th and especially in the 15th century it was translated into all the major European vernaculars, though in a loose narrative style rather than in the strict tabular form. There are German, Castilian, French, Italian and English versions (see Sébastien → Mamerot; → Martin of Opava, English). Greek fragments from the late 13th century attest the contemporary relevance of the chronicle for the Church union negotiations at the second council of Lyon. Nerses Palianenç, Archbishop of Malazgird, made a widely read Armenian translation, while an abridged Persian translation, which still shows traces of the quinquagesimal pattern, was incorporated into the world chronicle of Mongolian court historian → Rashid al-Din (d.1318) as a framework for his history of the Franks.

With its succinct text and fixed layout, Martin's chronicle offered little scope to artists; illustrations are almost unknown, apart from a decorated initial for the first word of the prologue (*Quoniam...*), which frequently contains a miniature showing the author at his desk [Fig. 6]. The 13th-century manuscript at Boulogne-sur-Mer (Bibliothèque Municipale, ms. 141) shows signs of an illumination, which however was never completed. The 14th-century custom of decorating papal and imperial chronicles with busts of the rulers, the popes wearing tiaras, the emperors with crowns, is found in the Martin tradition only in the Persian translation, where Mandarin hats replace Roman headwear.

Martin of Opava has often been derided by modern historians as a superficial, schematic and anecdotal author. The fact that the only philologically reliable edition (WEILAND) follows a class VI text means that the real strength of his work has often not been recognised. The genius of the *Chronicon* lies precisely in its layout, which eclipsed all other world chronicles for over a century. Its value lies in its highly innovative presentation of dates and connections. As a result, it was more widely read, copied, continued and translated than any other historical work of the period, and there are few major universal histories of the subsequent centuries which did not use it as a source.

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ANNA-DOROTHEE VON DEN BRINCKEN

## Martin of Opava, English

### [Chronicle of Popes and Emperors]

14th century. England. Middle English translation of → Martin of Opava's *Chronicon Pontificum et Imperatorum*. Like its source, the translation presents short biographies of popes and emperors beginning with Jesus (who was *oure hizest byshope*) and ending with Pope John XXI (d. 1277). Whereas Martin's text is typically arranged in parallel columns of papal and imperial history, the translation presents its brief notices in a roughly chronological integrated sequence. Since few of the biographies refer to events outside of themselves, the chronology often suffers. Entries tend to be episodic rather than narrative. During the entry on Theodosius I and Valentinian II, for example, the text mentions among other unrelated historical facts a schism between pagans and Jews, → Jerome's translation of the Bible, → Augustine's conversion from Manicheism, and the Christian example set by Theodosius. Many tangential and miraculous episodes have been removed, but the translator's selection criteria are unclear. Omissions have resulted in a more conservative and historically respectable text than the original, although, as his editor notes, “his history may be arguably less interesting than Martinus's, at least to modern readers.”

On the basis of errors and variant readings, EMBREE suggests that the translation may be based on the Latin text of Oxford, Bodleian Library, ms. Bodley 712, an early 14th-century copy of Martin's *Chronicon*, although it may be safer to say that this manuscript is closely related to the source text. The English version of the *Chronicle* survives in four manuscripts, of which Oxford, Magdalen College, Pepys 2014 is both the most complete and the earliest (ca 1400).

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RICHARD MOLL

## Martínez de Toledo, Alfonso

1398–ca 1460. Castile (Iberia). Author of an ambitious compilation of Iberian chronicles in Castilian. As chaplain of Juan II, Martínez de Toledo produced for his monarch several treatises and an ambitious compilation of chronicles,

the *Atalaya de las corónicas* (Watchtower of the chronicles), which was started in 1443 and is preserved in eight manuscripts, of which the best is London, BL, Egerton ms. 287.

The compilation begins with Gothic history, to ground in it the lineage of the peninsular kings: such is the “watchtower” from which the antiquities of Spain are surveyed. It brings together the best chronicles. The → *Estoria de Espanna* and the → *Crónica de Castilla* cover the history to Fernando III. The period up to Alfonso XI's reign, is based on the Fernán → Sánchez de Valladolid's *Crónica de tres reyes* along with Pero → López de Ayala's work on Alfonso. The *Crónicas* of López de Ayala cover the period to Enrique III, and the *Crónica* of Pedro → Carillo de Huete continues the narration from that point on. All these historical materials are coherently merged by the author, transforming the main lines of the history of Spain, especially in epic matters. The *Atalaya* is thus a general chronicle comprising 68 royal chronicles, in the same number of chapters, each one dedicated to a different monarch.

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FERNANDO GÓMEZ REDONDO

## Martinus de Alpartil

15th century. Aragon (Iberia). Alpartil was the author of the *Chronica actitatorum temporibus domini Benedicti XIII*, a Latin prose text dealing with the life and conflicts of Benedict XIII, known as Papa Luna. He was born in Alpartir (Zaragoza) and studied at the University of Lleida where he graduated in law. He had different important ecclesiastical roles during his life, such as canon and chamberlain of the cathedral of Tortosa and chaplain to the Pope (1409). He compiled his chronicle in the last years of his life.

The original manuscript, today in El Escorial, RSML, L-II-17, has eighty folios. The first fifty folios cover the first ten years of the pontificate

of Pope Benedict XIII from 1394 to 1404 but the focus of attention (nearly forty folios) is the first siege of the palace of Avignon. After that Martinus' interest in telling the events at the pontifical court decreases, and he covers the last years of the pontificate in just a few folios. The entire chronicle is based on the author's notes in diary style, on contemporary documents and on the now lost chronicle of fray Jerónimo de Ocón, who was the confessor of the Papa Luna. Martin de Alpartil not only provides the date of the events he narrates, he even occasionally gives the exact hour.

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Text: F. EHRLE, *Martin de Alpartil, Chronica actitatorum temporibus domini Benedicti XIII*, 1906. A. SESMA MUÑOZ, *Martin de Alpartil, Chronica actitatorum temporibus dominici Benedicti XIII pape*, 1994.

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HEIDI R. KRAUSS-SÁNCHEZ

## Marzagaia da Lavagno

fl 1372–1425. Italy. Veronese schoolmaster. Author of *De gestis modernis* (on modern events), a compendium of historical anecdotes about the della Scala and Carrara lords in the late 14th century. By 1372, Marzagaia was employed as a preceptor at the Scaliger court in Verona, where he numbered Antonio and Bartholomeo della → Scala among his pupils, with whom he studied Valerius Maximus's collection of memorable deeds and sayings from the first century AD. After the fall of the della Scala family in 1387, he served as a schoolmaster in Cividale in 1390–93, but soon returned to Verona, where he taught Latin in the communal public school from 1406 to 1425. During this period, he composed his compendium of anecdotes, *De gestis modernis*, consisting mainly of stories about the lords of Verona, Milan and Padua and the ruling class of Venice in the 14th century, modelled after Valerius Maximus. Written in an ornate, recherché and contorted Latin style, the anecdotes are of interest for what they reveal of the character, wit and adventures of the lords of northern Italy, especially from the della Scala, Visconti and Carrara families. They relate